

TOMASO ALBINONI (1671 - 1751)

Oboe Concerto in B-Flat Major, Op. 9 No. 11

I. Allegro

II. Adagio

III. Allegro

Tomaso Albinoni, born in Venice, is an Italian composer of the Baroque era. Albinoni was a proficient singer, as well as a violinist and composed operas, concertos, sonatas and cantatas. While he was famous as an opera composer during his time, most of his operatic works had been lost and he is known today for his instrumental music.

Albinoni liked the oboe, which was a relatively new introduction in Italy at that time and is said to be the first Italian to compose an oboe concerto. Albinoni has an extensive collection of oboe concertos which he had written, also known as the "12 Concerti a Cinque", with Op. 7 being so successful that he wrote more in his Op. 9.

The Oboe Concerto in B-Flat belongs in his op.9 set of 12 oboe concertos and is written as a typical early Baroque concerto, three movements with a fast-slow-fast structure. The concerto starts off with the strings playing the motif in the introduction, before welcoming the oboe to introduce himself and carries on with sequences. In the second movement, the color and mood changes into dark and slow, allowing lots of room for expression and ornamentation. The concerto ends with a light, hearty and dance-like third movement with lots of energy and happiness.

PAUL HINDEMITH (1895 - 1963)

Sonata for Oboe and Piano

I. Munter

II. Sehr langsam – Lebhaft

Paul Hindemith is a modern composer born in Hanau, Germany. Regarded as one of the most significant German composers of his time, Hindemith had written solo sonatas for every instrument in the orchestra, with the Oboe sonata being one of the earliest to be published. Written in 1938, the sonata was written right before he left Germany for Switzerland due to his opposition to Hitler and for falling out of favour with the Nazis.

The sonata is in two movements, with the first being in sonata form with rhythmic interplay happening from the beginning. The oboe introduces the principal theme in 2/4 time, trying to uphold simple time against a persistent waltz accompaniment by the piano which gives the impression of 3/8 time. The second movement is divided into 4 alternating slow-fast sections, with a beautiful cold and intimate melody by the oboe at the start, before continuing into a lively gigue-like section and then back into the slow section and finally concluding with a fugue beginning in the piano first and then continued by the oboe, with complicated cross-rhythms between the oboe and piano.